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Vol. IX.

MAY, 1886.

No. 5.

SINGING IN THE FAMILY.

ULTIMATE singing in your family. Begin when the child is not yet three years old. The songs and hymns your childhood sang—bring them back to your memory and teach them to your little ones; mix them all together, to meet the similar moods, as in after life they come over us so mysteriously common. Many a time and oft, in the very whirl of business, in the sunshine and gaiety of Fifth avenue, amid the splendor of the drive in Central Park, some little things wake up in the memories of early youth—the old mill, the cool spring, the shade tree by the little school-house—and the next instant we almost regain the ruddy cheeks, the smiling faces and the merry eyes of the schoolmates, some gray-headed now; most "lie mouldering in the grave." And anon, "the song my mother sang" springs unbidden to the lips, and soothes and sweetens all these memories. At other times, among the crushing misadventure of business, a merry ditty of old-time pops out its little head, breaks in upon the ugly train of thought, throws the mind into another channel; light breaks from the cloud in the sky, and a new courage is given to us. The honest man goes singing to his work; and when the day's labor is done, his tools aside, and he is on his way home, where wife and tidy table and cheery fire await him, he cannot help whistle or sing. The burglar never sings. Moody silence, not merry song, weighs down the dishonest tradesman, the perfidious clerk, the unfaithful servant, the perjured partner.—*Halt's Journal.*

TRICK INSTRUMENTS.

THE requirements of modern opera, musical extravaganzas and such pieces as are advertised to be "a nonsensically musical whimsicality," have brought many strange musical instruments into use. "Trick instruments" would be a better name for some of the curious inventions shown to a reporter recently, in the orchestra room of a theatre, by Simon Davis, the drummer of the orchestra.

Mr. Davis, although called the drummer, to distinguish him, might be termed with equal justice one of twenty-five or thirty other names, for he plays and operates that many instruments besides the drum. There is something of a trick about the base drum playing, for it is operated by a pedal which, with one action, plays the cymbals at the same time, leaving the operator at liberty to use any other instrument which the music or action on the stage may require.

One of the instruments which Mr. Davis plays is commonly called the bells, or orchestra bells; in Germany called the "glockenspiel." It consists of a number of short bars of steel resting on straw ropes. The bars are played upon by short hammers, the metals of which are connected with the wood handles by whistles. The full chromatic scale, two and a half octaves, are represented by the bars, which are tuned by size. The instrument most like the bells is the xylophone, which consists of a number of pieces of wood strung together by two cords and resting on ropes of straw. The method of tuning a xylophone curious, but the bell, if flat, it is corrected in tone by having a section sawed off; if sharp, it is notched on the under side by a saw cut.

The anvils in an orchestra are far from being such as smiths play upon by the side of a forge, though their tones are very like those of the real article. The anvil which Mr. Davis has is two pieces of hemi-ocatact brass, hollow, and about three inches long. Hemi-ocatact metal is the scientific term for describing a tube which looks as

if it had been octagonal and sliced down its length and the flat side covered over. That is what they are. They are contained in a little plush-lined case, and might be carried in an overcoat pocket, but when struck with a little hammer, give out a sound like an anvil. It tells a story of the times that there has been so much music written of late relating to champagne drinking that instruments have been devised and patented to imitate the "pop" of a champagne cork. Mr. Davis has two such instruments. One is a simple wooden cylinder, a piston working in one end and a captive cork in the other. It is as simple as a boy's popgun, but the sound has a \$5-a-bottle bang that is most captivating. The second pop imitator, recently invented, can be worked more rapidly, and made to imitate the sound around a wine-course bar just after the field has won against long odds. This is a long brass cylinder, the piston running through the cork, and having a bolt on that end to prevent the cork from flying off and hitting the finger in the eye. The piston, pushed in rapidly, causes a "duplicative" pop, and being as rapidly pushed back plugs the cork tight in again, ready for another battle, which action can be kept up faster than the thickest crowd could cut the wine.

The crack of a whip is a noise that is heard under very different circumstances on the stage. It may be a chorus describing a rollicking sleighride, a *Lady Gay Spanker*, who emphasizes a story with a flourish of a whip, or the overseer in Uncle Tom's Cabin. Whatever the occasion, the man sitting at the end of the orchestra supplies the "crack." Mr. Davis does this with a little instrument that looks like a big razor-strop split down to the handle, and then hinged. It is worked with one hand, for very frequently, at the same time, sleigh-bells must be heard, and the other hand is employed in shaking a belt of silver bells right merrily.

The castnets used in the orchestra are not played, as by the dancers, in the palms of the hands, but are fastened (two pairs) on a fan-shaped piece of cedar, and all Spain could not produce a castnet player who could get more rattling out of the genuine article than does the drummer with this prosaic cedar fan waved with one hand, while the other rattles and plays a tambourine. When in a genuine play or burlesque, or orchestra number, the sound of a locomotive should be heard, the drummer turns to his assortment of trick instruments and selects three. The first represents the whizz and whirr and puff, and snort and rattle. It consists of an arch of sheet iron, fixed to which are rolled in under the arch, making two supports for it to stand upon. This is "played" upon by two bundles of steel wires, fastened at one end by a clasp of tin, and otherwise loose.—*Brooklyn Union.*

INJURIOUS ADVERTISEMENT OF ARTISTS.

INJUDICIOUS advertisement of an artist is a crime in his eyes. Every one who is a lover of art will immediately be prejudiced against any pretender who places himself up as an authority on the subject of art, and reaches, and very likely will never reach by many a league. The press in America has often been guilty of misrepresenting artists, for, according to the advertisement a performer puts into the paper will his puffs be. The greatest charlatan, if he spends enough of money to reach the greatest encephalons. A dog-fight reporter will be sent to "write up" a concert or an opera. We have lately heard of a really good artist, who refused to perform at Steinway Hall because his name was printed in smaller type than that of another artist. Is this not a ridiculous thing? would think of such a thing in Europe? There they place the names alphabetically and if the name of the artist is not in the list, the artist's name with a Z his name be put last. This sentence was suggested to us by the announcement

of two pianists who have lately appeared in St. Louis, namely: W. H. Sherwood and Franz Rummel. Both of these gentlemen are good artists and have a right to be proud of their accomplishments, but they come to us heralded as the only rivals and equals of Von Bülow and Rubinetti. Having eagerly read all this preliminary newspaper puffing we go to the concert with great expectations, and as these expectations are far, very far from being realized, we even go to give the credit really due the gentlemen; in fact we are inclined to call the whole thing a humbug. Suppose a man with \$100,000 capital should start a dry goods store in St. Louis, and advertise himself as "the only competitor of A. J. Stewart," or say he were to open a banking house and advertise himself as "the only successful rival of the Rothschilds," would not the very street boys laugh at him? And would not the otherwise respectable capital divide into nothing by comparison? And yet he would be really a wealthy man, and with that amount of money could start a very fine dry goods store or establish a very respectable bank.

So it is with our artists. They place themselves beside the greatest of giants upon an elevated plane, from which they appear as mere figures when viewed by others.

THE MUSIC OF SPEECH.

ANY of the rules which apply to the voice in singing apply also to the voice in speaking. Both are regulated by the same laws, although the speech voice is not so much considered as true musical sound, as its pitch varies through its duration. It goes to prove, however, that all are endowed by nature with the power of music, which may be greatly improved and enlarged by careful practice. We laugh and speak, cry and ask in music. A laugh is produced by repeating in quick succession two sounds which differ from each other by a single tone—a cry arising from pain or grief is the utterance of two sounds, differing from each other half a tone—a yawn runs down a whole octave before it ceases—a cough may be expressed by musical intervals. A question cannot be asked without a change of tone, which musicians call a fifth, a fourth, a sixth, or an eighth, and so on, according to the number of notes loaded with music. This is the music of nature, and there is not a man who speaks five minutes without a melody through the music of nature, in speaking, the tones not being protracted, glide imperceptibly into each other. It is this protraction of tones which constitutes the singing voice, distinct from that of speech; but the laws of articulation remain the same, and the sound, though protracted, receives the same implication as in speaking. The notes by which the pitch of the voice is varied in speaking are termed slides, according to reflections, they may be moved by sliding a finger along the finger-board of a violin, while the bow is being applied to the strings. These notes may be successively raised or lowered, as in pitch; sometimes they have both on a syllable. The varying pitch of a speech-note may be illustrated by the reader, with an impulsive feeling of inquiry, utter aloud such an exclamation as Hamlet is interrogatory, "pale or red?" The note on the word "pale" will come out of an upward movement of the voice; while the note on "red" will be a downward movement, and in both words the voice will traverse so wide an interval as to be conspicuous to the most ordinary ear; while the cultivated perception of a musician will detect the voice moving through the interval, and will be conscious of uttering the word "or" of the same sentence; and being able to record in musical notation the sounds of the voice, which are the vocal movements, as it traversed in these vocal movements, and the place also of these notes on the musical staff.

Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

812 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., L.L.B.,

EDITOR.

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HATEVER theorists may say as to the relative rank of absolute music and music set to words, the fact is that song, in its different forms, is, and in the nature of things must remain, the most universally appreciated and understood, and hence, practically the most important department of musical composition. In view of that fact, it must be regretted that the majority of the better class of composers in this country should turn their attention to the production of piano or other purely instrumental compositions. It is true, that song words of a meritorious character are not so plentiful as might be desired, and yet the dearth is not so great as composers imagine. There are hundreds of good lyrics in the English language that have never been set to music, and not a week passes but the newspapers and magazines publish lyrical poems worthy of a musical setting. Let us have more songs from the pens of the better class of American composers.

INFLUENCE OF MUSIC ON MANNERS.

THE influence of music in humanizing and polishing the mind is not a fanciful one. From the earliest ages it has been recognized. This is shown not only by such fables as that of Orpheus, whose magic strains could control even brute nature, but even so grave an historian as Polybius, eminent for solidity of judgment, speaking of the Cynethaeans, an Arcadian tribe, writes as follows:

"As the Arcadians have always been celebrated for their piety, humanity and hospitality, we are naturally led to inquire, how it has happened that the Cynethaeans are distinguished from the other Arcadians, by savage manners, wickedness and cruelty. I can attribute this difference to no other cause than a total neglect among the people of Cynethaea, of an institution established among the ancient Arcadians, with a nice regard to their manners and their climate: I mean the exercise of that genuine and perfect music, which is useful in every state, but necessary to the Arcadians; whose manners, originally rigid and austere, made it of the greatest importance to incorporate this art into the very essence of their government."

It is to be noticed that Polybius does not attribute this beneficent influence to music indiscriminately, but only to that "genuine and perfect music, which is useful in every state." He, a grave historian, exhibits here such critical knowledge of music as proves him to have been an adept in the

musical science of his day; and the manner in which he states his conclusion as to the causes of the low state of morals among this tribe of Arcadians, shows that he expected his explanation to be received as most natural by his contemporaries. In other words, this passage shows that musical knowledge and criticism were, in the days of our historian, quite as extensive among the educated classes as they are now, with this difference, that music, which is now usually regarded as a mere accomplishment, was then seen to be an important factor in the humanizing and governing of nations.

TILL the majority of non-musical people, and with not a few of the more musical, the effect of music is probably, in most instances, one of association. They have, in their impulsive childhood, heard certain strains of music sung to a certain text by the lips of a loved mother or father, and the perhaps homely strain has become hallowed by association until it would be impossible to make them believe it does not in itself contain an iota of the sentiment they think it expresses. It is useless to discuss such questions with the masses. They love their old tunes, and they stick to them. How often have we been tempted to give a new and better setting to old and favorite hymns! Yet a single instance of real success in this respect is yet to be recorded, so far as we know. To this same effect of association must be referred the mass of prejudices against music of certain kinds. The converted fiddler, whose recollection of his fiddling days are connected with the strains of coarse dances and ribald songs, could not be expected to do otherwise than protest against the introduction into the worship of the sanctuary of the tones which he associates perforce with a previous and regretted life of licentiousness, forgetting that the whole (unless he were philosophically inclined than most fiddlers are) that the trouble is not in the instrument, but in his previous history. To him, indeed, the violin is really an irreligious instrument; its associations are improper, and for himself, if he cannot overcome the feeling, he is right to protest, since the sound of the violin puts him in an unfavorable frame of mind. It is only the most advanced musical taste that can rightly distinguish what is objective in music, what its real contents are, from that which is subjective in the musician or listener, in other words, projected into the music by his own views and feelings.

PIANISTS AND PIANOS.

IN a recent issue we had the following editorial paragraph:

"The *Musical Standard* takes the manufacturers of musical instruments to task because, it says, they claim the credit of having done everything for music and musicians in this country, while, on the contrary, musicians and musicians have made what they are. We have usually found the makers of musical instruments willing to take what we think is the sensible view of this matter, namely, that musicians and instrument-makers have alike contributed to the spread of music in the United States, and in so doing have been helpful to each other. Their cause is a common one and it would not only be idle but harmful, to attempt to assign greater or less importance to either in the good work of spreading 'the art universal.'"

The editor of the *Musical Standard*, in his last issue, mounts his high horse and in reply says, speaking of us and another journal that had made similar comments upon his remarks:

"They are either not competent or are unwilling, for their own peculiar reasons, to draw the delicate lines between business and art. These journals

show that they are loyal to their advertisers even when circumstances demand of them to be loyal to musical art. Their motto is 'Our prosperity is first and the prosperity of musical art afterwards, if we have any time or means left to give the latter when we get through with the former.' They thus reflect the sentiments of the majority of the music trade.

Business is business and art is religion. We have always admired business force and system, and we have the utmost respect for the business integrity and brains of our members of the first trade we know. The man who cultivates a business for the love of it as well as for its financial results, is a noble fellow. We have thus endeavored as the greatest artist or scientist in the world.

Business and art may work legitimately with each other. But the delicate line must be drawn somewhere. They must not be mixed. They may work side by side to their mutual interests, but they are not one. They are entirely separate things. If a piano manufacturer is smart enough to hire a renowned pianist to play his make of piano around the country, we admire the smartness of the manufacturer but we are disgusted with the pianist who will engage in such traffic and still have effrontery enough to parade before the public as an artist, for an artist must not be merely a musician, he must also be a man, etc."

This reply to our good natured remarks is, to say the least, peculiar. The *Musical Standard* had made what seemed to us a useless and foolish onslaught upon the manufacturers of pianos, and in so doing had given as facts matters that were at variance with our experience. We stated, without in any way impugning the veracity of the *Standard's* editor. He might have taken the same view, but, like all good gentlemen, he got angry and he accused us of either incompetency or falsification. In other words, because we politely say that our experience does not tally with that of Mr. Bulling, he impudently gives us our choice of being called a fool or a liar. And yet, in his very reply, the editor of the *Standard* admits that "business and art may work side by side to their mutual interests," and that "if a piano manufacturer is smart enough to hire a renowned pianist to play his make of piano around the country we admire the smartness of the manufacturer, but we are disgusted with the pianist, etc." Now, if these statements are read in connection with the paragraph which aroused the indignation of our *confère*, it will be difficult, we think, to perceive wherein they differ. The fact is that the *Standard* cares little about the logic of its position, it simply is anxious to have "some gentleman thread on the tall aw me coat." In its anxiety to provoke attention to itself it entirely overlooks the fact that its original attack, the one against which we mildly protested, was aimed at the manufacturers alone and not at the pianists with whom they deal, while it now exonerates and even approves the former and blames solely the latter who had been left quite unmentioned originally. In the same breath it abuses us for saying a good word for the manufacturers or "advertisers" and says they are not to blame, then it pitches into the pianists, who, by the way, are not our "advertisers." The latter fact will not prevent us, however, (having called the *Standard's* attention to the fact that this is a new question, and that it has abandoned its old battle ground), from putting this question in its proper light, obliging the *Standard* at the same time by gently, very gently for fear of the consequences (to the coat) "threadin' on the tall aw me coat."

If we understand the *Standard's* position, it is that when the fact is that living players like Chickering or the Decker, Maas and Sherwood the Miller, Faclett the Knabe, Rummel the Steinway, Joseffy the Chickering or the Steinway, and so on through the list, all these artists, if they do so as the result of a business arrangement with the makers, descend to the level of the vulgar and carry with them back a sign advertising the merits of Curran's Corn

FRANZ RUMMEL.

FRANZ RUMMEL is the son of German parents, but was born in London, England, on the 13th of January, 1853. He early exhibited talent for music, and specially for playing the piano, and at the age of ten played at eight or ten original compositions. At the age of fourteen, his parents sent him to Brussels, where he became the pupil of the renowned pianist and composer, Braess, who very soon recognized his great talents, made him his favorite pupil, and paid special attention to his musical and general education. Under his tuition, young Rummel made such rapid progress that, although he was the youngest of the piano pupils in the Brussels Conservatory, where Braess taught, and which is noted for the strictness and thoroughness of its examinations, he obtained the first prize on piano playing. After he had completed his studies, he was given a professorship in the conservatory in which he had just been a student, but, soon tiring of the drudgery of teaching, he, at the end of two years, resigned and betook himself to concert-giving. He met with great success in the different cities of Belgium, Holland, the Rhénish provinces, and the north of France; then, in 1878, he came to America for the first time. He made a three years' stay in this country, playing with success in all the principal cities of the United States. It was during the last year of his stay in this country at that time that he wedded Miss Lella More, daughter of the famous inventor of the telegraph, a lady of unusual culture and refinement. In 1881, he took up his residence in Berlin, where he held the first professorship of the piano at the conservatories of Kullak and Stern. From there he made pianistic excursions into Russia, France, Belgium and Great Britain, always with great success. He is now completing a most successful tour of the United States in connection with Ovide Musin and Friedrich Lehmann, and will soon return to Berlin, which he now considers his permanent home. He has fairly earned the place he occupies as one of the famous pianists of the world.

LISTZ IN ENGLAND.

THE Rev. Mr. Hæwès, who is nothing if not a musical enthusiast, writes in the *Pall Mall Magazine* as follows, concerning Liszt's recent appearance at the Royal Academy of Music, London:—
April 6, 1886, will be a day never to be forgotten in the history of the Royal Academy of Music. A few minutes after three, the music theatre being by that time densely packed with students, professors, and a few others, Liszt, accompanied by the President, G. Macfarren, Walter Bache, Sainton, Littleton, etc., entered the room. The moment his noble head, with its thick white hair, was seen, a roar of applause rose on every side. He looked like a figure out of one of the old engravings of Sebastian Bach or Mozart, truly a man who already belongs to another age than ours—an age of great creators, painters, poets, and musicians since passed away, himself among the mightiest of them. No sooner had he taken his place than a little girl with an enormous flower wreath in the form of a lyre advanced toward him. The wreath was placed on a table in front of him. Liszt bent down tenderly and kissed the child—who, I am told, is the infant phenomenon of the Academy—on her forehead. A kiss to be remembered by every one then Beethoven gave to Liszt, who played before him as a boy.

I could describe the excellent and interesting programme patiently enough had Liszt not been there, had Liszt not played, for in my own mind up to this certain moment, or in the mind of every one then present, expressed or unexpressed, there was but one

thought—"Would Liszt play?" "If he does," I whispered to Mr. Burnett, the violinist, "mark me, it will be after young *Wolke* finishes the *Lithuanian Concerto*." I am proud of the prophecy. Miss Dora Bright, who played Sterndale Bennett's *Caprice in E* with much elegance and feeling. Miss Wiedemann, pupil of Sainton, who, I am told, at short notice mastered G. Mackenzie's difficult violin concerto—each had despatched to receive the encouraging word of approval as he rose and shook each aspirant to fame warmly by the hand. But the applause which greeted Wolke continued long after Wolke had gone and the master had resumed his seat. He rose twice, bowed all round, and sat down twice. Then something like an agony of despair and suspense seized upon the audience. They leaned forward with renewed and more vehement applause. All eyes seemed magnetized Liszt with an intent, beseeching gaze. I never saw the wishing or willing game played with such effect. I never saw such a scene in a concert room or theatre. I have seen transports of enthusiasm at Bayreuth when Wagner appeared in front of the curtain on the last great day of the "*Götterdammerung*." I have seen the people at St. James' Hall rise of Rubinstein; but I never saw anything comparable to



FRANZ RUMMEL.

what took place at the Royal Academy on Tuesday—when Liszt rose for the third time. And instead of sitting down moved towards the platform. When he reached the piano, people were standing on their seats beside themselves. The ladies tore the daffodils and lilies from their bosoms and flung them at him, and a perfect shower of flowers greeted the great master as he sat down. Then a stillness came over the audience as if they were all dead as of death fell. The excited assembly, Liszt looked into the air in front of him. He was grave, dreamy, and like one who saw before him the forms and visions of long ago. Inexpressibly tenderly raised a high as out of the past, the music stole softly from the keys. It was his own exquisite transcription of Chopin's "*Lithuanian Lied*." It was not piano playing; it was the whisper, the plaint, the meditation of a soul—all the *music*, though absolutely perfect, and the touch beyond compare, was entirely forgotten, as he seemed to forget his fingers beckon to the dream figures that passed before him with expressive look and the kindling of a quiet eye that saw things behind the veil we could not see. But the mingled raptures and ecstasies of the sweet memorial theme left the consummate

delicacy of the *Chopinque* musical embroideries unimpaired. The multitudes of the little subsidiary notes slipped in like the spray of a fountain broken in the wind. Liszt seemed scarcely to heed them; they fell about him, those wondrous passages with marvellous ease and grace, and the fingers grew cold in the sepulchre—of youth blown out like the roses of past summers—aye, and a world of other faces faded from the face still so young, but seen calmly, with the quiet eyes that had looked on splendor and decay, and taken the measure of all things, and at the close of the "*Lithuanian Lied*" there went up from the piano a something wholly indescribable—from the bass to the treble—a rising and falling flow of sound, not without a mingling of notes. It was like a gentle, swelling ripple, that went swelling up the keyboard and ceased, like a spent wave, breaking on a lonely strand, and leaving a silence as of twilight and ineffable rest. Liszt played yet more, after the first burst of applause had subsided. Why attempt still further to describe that other improvised and majestic strain, that was like a legend out of the old time, told by some Merlin to a Vivian? A hardened critic—middle-aged and not easily pleased—turned to me and echoed my own thoughts. "I should like to have cried outright," he said. "If I hadn't been ashamed!" As for myself, I not only felt like people all around me, moved to tears, while Liszt was playing the "*Lithuanian Lied*," but for at least two hours, minutes afterwards, had a peculiar choking sensation and perceptible quickening of the pulse as bits of it came rushing into my head. The excitement of the students was unexampled. The two greatest virtues, which have ever appeared, as far as we can at all gather, are Paganini and Liszt. A few in that room could say they had heard Paganini—but Liszt, in one of his sweetest, solemnest movements, at all events, heard to perfection. I understand Rubinstein's awe of Liszt. I understand Von Bayou's despair when he exclaimed, after listening to his great master, "What business have all we wood-choppers to play the piano—after

MUSICAL BRAZIL.

RAZILIANS are nothing if not musical. It is their boast that a new waltz published in Rio every week will be one of the most popular singers of the world have coined money in the capital of Don Pedro, and in the winter season the whole population, high and low, flock night after night to the opera. They have recently built the great "Theatre Dom Pedro Segundo," larger than La Scala, and said to have a seating capacity of 11,000. In the building of this theatre, the matter of size has rather been overlooked, for a large portion of the audience is unable to hear the opera. The Emperor wore two boxes in this opera house; one, a small private box, and right to the very gorgeous box of state. When the old gentleman is out spending the evening somewhere, and has a mind to drop into the opera, he goes to his private box, and sits there unnoticed like any respectable merchant. But when he goes in state, he occupies the Emperor's box, and goes to the theatre with his guards, eunuchs and gentlemen in waiting. As he enters the box, the orchestra strikes up, and the audience greets him, the people rise and shout—"Viva Dom Pedro Segundo!" The Emperor bows, smiles, takes his seat, and the opera proceeds. Every man, woman and child in Brazil has some idea of music, and they look upon unmusical people as barbarians.

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COUNT ZICHY, THE ONE-ARMED PIANIST.

COUNT ZICHY has only one arm, and is the greatest living pianist, with the sole exception, perhaps, of his countryman and teacher, Abbe Franz Liszt. The Count was born in Hungary in 1849, and from childhood evinced a marked taste for music and poetry. When a boy, he made up his mind to play on the violin, and he was a first-rate violinist. At last the teacher visited the father and sadly remarked: "That boy of yours has an extraordinary hand, but his left arm is never strong." Never was a prophecy more strikingly falsified. When fourteen years of age, the Count lost his right arm by an accident while hunting. His physicians forbade him pursuing any physical or intellectual pursuit for some time after the amputation. The Count chafed under this enforced inactivity for a time, and finally one day he handed his tutor a sealed note, with instructions not to open it for a year. The note, when opened, read as follows: "If within a year from this date I cannot do with my left hand everything that other people do with both hands, I will blow my brains out."

The young Count set to work resolutely to carry out his resolve. He sought to substitute the piano for the violin.

One day the famous Albin Liszt heard the one-armed youth practising on the piano alone in his room. The master listened for a time to the boy's attention, and then stealing on tiptoe to the keyboard, stepped down and kissed him on the forehead, exclaiming: "Young man, you will be without a rival! *Adieu, adieu, Zichy!*" From that time Liszt's pupil remained under the instruction of the great master for six years. Liszt taught his pupil to substitute his thumb for his right hand in playing the piano, and afterwards declared that "he did not then dream his pupil would ever succeed in reaching the chromatic scale, or making tiger bounds of five and six octaves by the use of his thumb." After his six years' practice under Liszt, Count Zichy entered on a public career. His first appearance was at Vienna, where the celebrated critic, Hanslick, exclaimed, after hearing him: "Any people play like you, some might as well sit with the church-boys." The Count has never received any remuneration from his performances. They are given in the cause of charity, and he has travelled over all Europe in his philanthropic mission. He has realized hundreds of thousands of dollars for the poor of his country. A lady, referring to Count Zichy's infirmity, exclaimed one day in the hearing of Liszt: "The poor man! How I pity him!" "Pity him?" replied the master: "that is all, Madame; but his piano is to be pitied; and the people who never heard him play it, still more so." The Count is a capital shot, and has been the victor in three duels.—*Exchange.*

PERSONAL TRAITS OF CAMILLE SAINT-SAËNS.

THE retiring habits of M. Camille Saint-Saëns have always prevented him from being so well known to the public. Like M. Paul Baudry, the painter, who has just died, he never encouraged interviewers nor promiscuous callers. He writes for the official correspondent of the *Tribune*, from Paris. He has a limited number of stanch and true friends, whom he consults in the rare leisure moments which intervene between his long hours of work. Camille Saint-Saëns is a thorough Parisian, and of French extraction. His father was a musical prodigy. He played and composed long before he was in his teens, and at the age of twenty he published his first work. Recently, at a musical soirée, a clever dilettante sang a baritone song, "Le Pas d'Armes du Roi Jean." "That is a very fine thing, almost good enough to be numbered among the modern classics. It is one of the most recent songs I have heard," said an enthusiastic remark. "I beg your pardon," interposed M. de Moine, the director of the famous Parisian concert, "Saint-Saëns was only fourteen years old. It is one of his oldest."

Saint-Saëns' physiognomy is rather insignificant. He wears the exception of his nose, which is large and of Roman bend, his features are small and irregular. A crown of straight, blonde hair limits a feature balding on the sides. His eyes are small. His figure is nervous and wiry. At the first glance, you detect a certain stiffness of gait and movement,

which you attribute to awkwardness; his friends are, however, of opinion that he has almost the rigidity of an automaton. In society he is either very sullen and taciturn, or very lively and vivacious. He is extremely kind and sympathetic, according to the sympathetic or repellent quality of his surroundings. He never forces himself on the notice of his acquaintances, and he never tries to do otherwise. According to his friends, his nervous temperament is the reason that a separate chamber is one point of his life was deemed necessary. Two children were born to them; they are both dead. One killed itself by accidentally falling out of his workroom. He writes standing, and on a high unpainted writing-desk, and never puts down a note until the whole piece is entirely completed in his mind. It is then so clearly conceived that nothing can disturb his writing when he has once begun. "I have sat in his study," said M. de Moine to me, "talking to him by the hour, testing him by throwing a volley of atrocious puns at him, asking him a thousand questions, which he would readily answer, have forced him to speak on a subject entirely foreign to music, and the composer, as if entirely separated from his other self, would placidly discuss the question without a moment of hesitancy or the necessity of an erasure."

MUSIC IN ST. LOUIS.

The last musical rehearsal of the Mary Institute under the leadership of Mrs. Kate J. Brainerd, proved that Mrs. Brainerd has lost none of the skill that made her so popular a teacher. She is one point of her life was deemed necessary for superior to many more pretentious ones: the works of all the great masters, and the study of the science of vocalization in singing is by the foundation stone of true song, which she does and we both thank her for.

The Amphion Club, at their second annual concert, completed their programme, under the conductor, Mr. E. J. Kunkel, with the following interesting programme:—1.—Land Sighting, *Orfeo*, solo, by E. J. Kunkel. 2.—*La Folia*, by Franz Liszt. 3.—*St. John's*, by David F. Colville. 4.—*Fun for Piano*—Long Day, by Franz Liszt. 5.—*Concerto*, by Franz Liszt. 6.—*Concerto*, by Franz Liszt. 7.—*Concerto*, by Franz Liszt. 8.—*Concerto*, by Franz Liszt. 9.—*Concerto*, by Franz Liszt. 10.—*Concerto*, by Franz Liszt. 11.—*Concerto*, by Franz Liszt. 12.—*Concerto*, by Franz Liszt. 13.—*Concerto*, by Franz Liszt. 14.—*Concerto*, by Franz Liszt. 15.—*Concerto*, by Franz Liszt. 16.—*Concerto*, by Franz Liszt. 17.—*Concerto*, by Franz Liszt. 18.—*Concerto*, by Franz Liszt. 19.—*Concerto*, by Franz Liszt. 20.—*Concerto*, by Franz Liszt. 21.—*Concerto*, by Franz Liszt. 22.—*Concerto*, by Franz Liszt. 23.—*Concerto*, by Franz Liszt. 24.—*Concerto*, by Franz Liszt. 25.—*Concerto*, by Franz Liszt. 26.—*Concerto*, by Franz Liszt. 27.—*Concerto*, by Franz Liszt. 28.—*Concerto*, by Franz Liszt. 29.—*Concerto*, by Franz Liszt. 30.—*Concerto*, by Franz Liszt. 31.—*Concerto*, by Franz Liszt. 32.—*Concerto*, by Franz Liszt. 33.—*Concerto*, by Franz Liszt. 34.—*Concerto*, by 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OUR MUSIC.

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This composition, one of Mr. Kroeger's latest, has been adopted by Mr. Franz Kunkel as one of his concert numbers. This in itself shows it to possess high merit as a piano composition. It is not so easy a composition to play well as the majority of our readers would probably like, but it will well repay the study of those whose technical skill is sufficient to bring out its beauties.

"CHACONNE," Op. 62.....Durand

This popular composition is here given as a number of Kunkel's Royal Edition of Standard Piano Compositions. It has all the merits of the other numbers of this best of all editions.

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Arranged for piano by.....Sidus
Leo Delibes' "Sylvia" is an orchestral composition, and this is one of its most taking numbers. For this reason, it has before been arranged for the piano, but always awkwardly. An orchestra is one thing, a piano is another and a servile transcription or reduction from an orchestral score to a piano score is always bad. Some things that are easily executed on string or wind instruments are almost impossible upon the piano and vice versa. A good transcription or reduction is like a good translation, one which gives the real contents of the work, the thought, without luging in by the cars idioms that are foreign and must offend. The special merits of this arrangement of the composition is that it preserves the orchestral effects while being more piano-like and hence, not only more graceful and effective but really easier than other arrangements for the piano.

"POLISH DANCE," (Op. 3, No. 1), Xavier Scharwenka.
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Last month we gave a sacred song by this composer. This month we give a secular one, a very melodious and withal musically treatment of Moore's beautiful text, from the same scholarly pen.

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"JOHNNY'S FAVORITE SCHOTTISCHE" (Duet), Sidus 60
"ECHOES".....Goldner 35

TOTAL.....\$2 50

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned herein. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the composition. It is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, engraved, plated, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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(TRÄUME AM BACHE)

E. R. Kroeger.

Allegro moderato leggiero ♩ -132.

[illegible]

a tempo.

8

il melodia ben marcato.

Ped.

3

8

Ped. Ped. Ped. Ped. Ped. *

8

Ped. Ped. Ped. *

8

dim. *riten.*

Ped. Ped. Ped. *

Andante con espressione. ♩ - 92.
Cantabile.

Ped. Ped. Ped. Ped. Ped. Ped. *

First system of musical notation. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The right hand has a *ritard.* (ritardando) marking. The left hand continues with the rhythmic pattern. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The right hand plays chords. The left hand continues with the rhythmic pattern. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The right hand plays chords. The left hand continues with the rhythmic pattern. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The right hand plays chords. The left hand continues with the rhythmic pattern. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

simili

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

appassionata. *dim.* *tristemente.* *calando.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

molto rall. *a tempo.*

mf

Ped. * Ped. * Ped. Ped.1 Ped. Ped.1 Ped. Ped.1

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "Allegretto". The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a forte dynamic (ff) and a piano dynamic (mf). The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. The score is divided into measures by bar lines, and the piano accompaniment is marked with "Ped." (pedal) at the beginning of several measures.

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano introduction marked 'Ped.' (pedal). The main melody is a simple, folk-like tune. The score includes fingerings (1, 2, 3, 4) and a 'Ped.' marking at the end. A small asterisk (*) is placed at the bottom right of the page.

The musical score for 'The Rose Tree' is presented on two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The music is written for a piano (Pia.) and a vocal line. The piano part features a prominent arpeggiated figure in the right hand, while the vocal line provides a melody. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and includes a key signature of one sharp (F#) and a 2/4 time signature. The music is in G major. The score consists of two systems. The first system has two staves, with the right hand playing a melody and the left hand playing a bass line. The second system also has two staves, with the right hand playing a melody and the left hand playing a bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

Tempo primo.

8

pp *p*
il melodia ben marcato.
Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped.

8

dim. e rit.
Ped. Ped. Ped. Ped. Ped.

[illegible][illegible]

8

Handwritten musical score for 'The Rose Tree'. The score is written for piano on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. The melody is characterized by many beamed eighth and sixteenth notes, creating a fast, flowing line. The bass line consists of chords and single notes. There are several performance markings: 'Ped.' (pedal) is written below the bass line at several points, and 'dim.' (diminuendo) is written above the right hand towards the end of the piece. The score is numbered 8 at the beginning.

[illegible]

CHACONNE.

New, Revised Edition

Auguste Durand. Op. 62.

Allegretto. ♩ - 120.

Ped. *or thus.* *poco rit.* *a tempo.* *mf* *f* *p*

First system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes fingerings (e.g., 3, 1, 3, 4, 4, 3, 2, 4, 3, 2, 4, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a *Ped.* (pedal) marking.

Second system of musical notation, continuing the piece. It includes the instruction *or thus.* and ends with **FINE.** Fingerings and a *Ped.* marking are present.

Third system of musical notation, marked *a tempo.* and *mf* (mezzo-forte). It includes fingerings and a *Ped.* marking.

Fourth system of musical notation, continuing the piece. It includes fingerings and a *Ped.* marking.

Fifth system of musical notation, marked *cres.* (crescendo) and *f* (forte). It includes fingerings and a *Ped.* marking.

Sixth system of musical notation, marked *sans ralentir.* (without slowing down) and *ff* (fortissimo). It includes fingerings and a *Ped.* marking.

Repeat from ♪ to Fine.

PIZZICATI.

from Leo Delibes' Ballet "Sylvia"

Carl Sidus. Op. 120.

Allegretto ♩ - 100.

The musical score is written for piano and bass. It begins with a tempo marking of *Allegretto* at 100 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems, each containing a piano (treble) staff and a bass staff. The first system includes a piano (p) marking. The second system includes a forte (f) marking. The third system includes a mezzo-forte (mf) marking. The fourth system includes a mezzo-forte (mf) marking. The fifth system includes a mezzo-forte (mf) marking. The piece concludes with a 'FINE.' marking. Pedal points are indicated with 'Ped.' and asterisks. The score includes various musical notations such as triplets, slurs, and dynamic markings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various fingerings indicated above the notes. The bass staff contains the accompaniment, including a 'Ped.' (pedal) marking and a '☆' (star) marking. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the upper staff is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-5. The bass line in the lower staff consists of a steady eighth-note accompaniment, with some measures featuring a half note. Pedal points are marked with 'Ped.' and a downward arrow at the beginning of several measures in the bass line. The piece concludes with a final cadence in the upper staff.

6 8 5 5 5 5 8 5 3

Ped. 4 2 *Ped.* 4 2 *Ped.* 4 2 *Ped.* 4 2 *Ped.* 4 2 *Ped.* 3 2

Song: The Little Star in the Evening

Repeat from the beginning to Fine.

JOHNNY'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 100.

Moderato $\text{♩} = 88$.

Secondo.

The musical score is written for piano in 2/4 time, marked Moderato (♩ = 88). It consists of four systems of music. The first system begins with a piano (f) dynamic and includes fingerings (1-4) and a slur. The second system starts with a piano (p) dynamic and includes a crescendo (cres.) marking. The third system begins with a mezzo-forte (mf) dynamic and includes fingerings and a slur. The fourth system starts with a piano (p) dynamic and includes fingerings. The score is written for piano with a treble and bass staff.

Secondo.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (e.g., 1-2-3, 4-5, 1-2-3-4, 5-4-3-2-1) and dynamic markings *mf*, *f*, *sf*, and *ff*. The left hand (bass clef) provides a steady accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic development with fingerings such as 1-2-3-4, 5-4-3-2-1, and 4-3-2-1. Dynamic markings include *mf*, *f*, and *ff*. The left hand maintains its accompaniment pattern.

Third system of musical notation. The right hand shows more complex fingerings (e.g., 1-2-3-4, 5-4-3-2-1, 1-2-3-4, 5-4-3-2-1) and dynamic markings *mf*, *p*, *f*, *mf*, and *p*. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand features a melodic line with fingerings like 1-2-3-4, 5-4-3-2-1, and 1-2-3-4. Dynamic markings include *mf*, *p*, *f*, and *f*. The left hand continues with its accompaniment.

Primo.

This page contains six systems of musical notation for a piano piece, labeled "Primo." Each system consists of a grand staff (treble and bass clefs). The notation is highly technical, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs). Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). The piece is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a *mf* dynamic and a series of eighth-note patterns. The second system includes a *ff* dynamic and a *mf* dynamic. The third system features a *ff* dynamic and a *p* dynamic. The fourth system includes a *f* (forte) dynamic and a *p* dynamic. The fifth system includes a *f* dynamic and a *p* dynamic. The sixth system includes a *f* dynamic and a *p* dynamic. The notation is dense and complex, with many slurs and fingerings throughout.

Seconda.

First system of musical notation, featuring a piano (*p*) dynamic marking and a melodic line in the right hand with fingerings 5, 4, 3, 2, 1.

Second system of musical notation, continuing the melodic line in the right hand with fingerings 5, 4, 3, 2, 1.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and a crescendo (*cres.*) marking.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and a final double bar line.

dolce.

Primo.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand has a bass line with some rests and fingerings. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand has a steady bass line with fingerings. A first ending bracket labeled '8' spans measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs and fingerings. The left hand has a bass line with fingerings. A mezzo-forte (*mf*) dynamic marking is present in measure 10. A first ending bracket labeled '8' spans measures 11 and 12.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with fingerings. A crescendo (*cresc.*) dynamic marking is present in measure 14.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with fingerings. A forte (*f*) dynamic marking is present in measure 19.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with fingerings. A first ending bracket labeled '8' spans measures 22 and 23. The system ends with a fortissimo (*ff*) dynamic marking.

ECHO.

Words by Thomas Moore.

W. Goldner.

Allegretto - 80.

The piano introduction is in 6/8 time, marked *Allegretto* with a tempo of 80. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando). A *Ped.* (pedal) marking is present at the end of the first system.

How sweet the answer Ech - o makes To mus - ic at night.....When roused by lute or horn she wakes by

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of chords and single notes. The lyrics are: "How sweet the answer Ech - o makes To mus - ic at night.....When roused by lute or horn she wakes by".

lute or horn she wakes..... And far a way o'er lawns and lakes Goes an - swer - ing light..... And

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "lute or horn she wakes..... And far a way o'er lawns and lakes Goes an - swer - ing light..... And". The piano part includes a *cres.* (crescendo) marking.

rit.
far a-way, o'er lawns and lakes, Goes an - swer - ing light..... Yes love hath echoes tru - er far And

cres. *rit.*

far more sweet Than e'er beneath the moonlight's star than e'er beneath the moonlight's star the

moon-light's star of horn or lute or soft gui-tar The songs re-peat

mf

the songs re-peat re-peat..... 'Tis

marcato *mf* *rit.*

when the sigh in youth sincere And on - ly then The sigh that's breathed from one to hear that's

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Allegro ♩ - 132.

ten. *dolce.*

decres. *poco rit.*

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a tempo.

ff *f* *p* *ff* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *f* *f* *f* *f* *f* *f* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

poco rit.

Ped.

Piu mosso.

rit. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 1: Treble and bass staves. Dynamics: *p*, *f*. Pedal markings: Ped. Ped. Ped. Ped.

Musical score system 2: Treble and bass staves. Dynamics: *f*, *p*. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 3: Treble and bass staves. Dynamics: *f*, *p*. Markings: *ten.*, *dolce*. Pedal markings: Ped. Ped. Ped. Ped.

Musical score system 4: Treble and bass staves. Dynamics: *p*. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 5: Treble and bass staves. Dynamics: *p*. Markings: *decres.*, *rit.*. Pedal markings: Ped. Ped. Ped. Ped.

p *meno mosso.*
espress.
marcato il basso.

a tempo.
p
Ped. * Ped. * Ped. *

a tempo.
ff *p*
Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. *

ff *p* *ff* *p*
Ped. * Ped. Ped. Ped. * Ped. * Ped. * Ped. Ped. Ped. *

ten.
f *sf*
Ped. * Ped. * Ped. * Ped. *

A MUSIC LESSON.

Y DEAR FRIEND:—It gives me great pleasure to comply with the wish you have expressed that I should give you a few hints which may help you in carrying out the musical education and vocal training of your daughters. I should first suggest that unless a child shows some natural aptitude for music, it seems a mistake to devote much time to the attainment of that art. Such an aptitude generally manifests itself in early childhood, as when it exists, the child will evince pleasure and attention in listening to music, and will try to imitate the sounds it hears. If successful in this attempt, there can be no doubt of the child being gifted with a musical ear.

If I had the musical training of a child, I should adopt the system of calling the seven notes constituting the scale according to the Italian name, viz., Do, Ré, Mi, Fa, Sol, La, Si, and by striking each one of these notes on some musical instrument, or singing it out. Associate at once, from the very beginning, the sound of every note with its proper name, just as the alphabet is taught before spelling or subsequent reading is attempted. Then the child's eye must get used to the five lines forming the staff in the treble clef, and each note must be taught by its position on the said staff.

After this, the same process must be gone through with the bass clef, so that in due course of time the study of the piano-forte may be pursued. But it is in my opinion, a very great mistake to teach a beginner music by the help of the key-board, or *clavier*, as it is called in French, of the piano-forte.

Such teaching does not tend to the formation of a musical ear, or help the student to read easily at sight, which is one of the chief objects to be attained by the musician. The appellation of the notes, their respective value or duration, the rests, division of time, &c. *the theory* of music, must be well taught. It is a work of time and patience, but when thoroughly attained, is never forgotten, and is indispensable to the acquirement of instrumental and vocal talent.

Solfège, which is the first kind of singing taught to children on the Continent of Europe, consists in singing out the notes by their appellation: Do, Ré, Mi, Fa, Sol, La, Si, and simultaneously beating time with the right hand, in order to designate the proper division of each bar, and mark the rhythm, which is of the utmost importance.

The study of *Solfège* is absolutely indispensable to a vocalist, and ought to be pursued in childhood, when it is not fatiguing. It will thus establish a good and solid foundation to the subsequent vocal studies.

The age at which a girl may begin to learn singing must depend upon her health and physical strength, and also on the natural development of her voice. Some voices being much stronger than others, may be exercised early in life without injury; such was Patti's case and mine; but these being exceptional instances, one cannot present them as examples.

From sixteen to eighteen would be about the average age, when easy exercises should be taught to the student, carefully avoiding straining the voice in any way.

The proper way of drawing breath, which should be from the diaphragm or waist, is a study in itself; also the opening of the throat and mouth, in

order to insure, from the first, a good emission of the sound. Garcia, Bolognini, Randegger and other celebrated masters in the art of singing, have written excellent works on the subject, with clear and practical observations and instructions, and also exercises and vocalises, admirably adapted for the study of the art they so thoroughly understand; nevertheless, students cannot teach themselves singing even with the best of written methods; and without the assistance of an experienced and capable teacher, directing, watching and guiding the student, bad habits are formed which are most difficult, and sometimes impossible, to correct.

As there are different kinds of voices, some being naturally high, such as the soprano, some low pitched, as the contralto, or others varying between the two, more of the mezzo-soprano kind, it is impossible to give any definite rule as to the method according to their natural tendency, in order not to force or strain them; and of this the teacher must judge, and direct the studies of his pupil accordingly. If therefore requires an experienced professor, particularly at the commencement.

Singing must not be practised too long at a time, so as to fatigue the voice. A period of twenty minutes together is sufficient; but may be repeated twice or three times a day, when once the pupil has understood how to practise alone. At first it is better to be content with the lesson, as wrong practising is worse than none.

Lessons, therefore, should be taken frequently in the commencement, if rapid improvement is desired; and by degrees the pupil will be able to practise alone, without running the risk of going astray. No songs or pieces should be attempted too soon. Exercises and vocalises on *ah* according to French or Italian pronunciation, and sometimes on other vowels, as the case may be, should be studied for at least one year, before melodies with words are allowed; the formation of the voice, a good emission of sound, evenness and smoothness of execution, cannot be obtained otherwise.

Some voices are not flexible than others, and this gift of nature should be carefully cultivated, for an easy and brilliant execution is one of the great attractions of the vocal art.

Flourid and elaborate music, however, ought only to be attempted (save for the sake of practice) by persons who have attained great finish and perfection in the *Flouride* style, which, however great the natural gift, requires much study.

When songs or pieces are taken into practice, pronunciation or articulation must be a special study, for it is most important that words, whatever may be the language, should be thoroughly understood by the hearers.

Last, but not least, come the phrasing and expression, which are of paramount importance in singing, and must be properly applied, or otherwise may have quite the contrary effect to that intended. The proper pronunciation and rendering of the words play a great part in conveying the feeling of sentiment of a musical composition, and that is why articulation is so important. Moreover, persons who sing greatly here in carrying out the sound further, and frequently gives the impression of a larger volume of voice than is really possessed by the singer.

It is a good plan to sing in front of a looking-glass, in order to study the proper position of the head, and avoid contortions, in order to cultivate an agreeable expression of the face.

All these, and many other hints, can only be suggested, as the need occurs, by an experienced and conscientious teacher, who has a thorough knowledge of the formation of the voice and its different registers, and who, as such, is not apt to be overstrained beyond their proper limit. The chest-notes, particularly in young people, should not be carried up too high, as such straining frequently causes serious mischief; and great care should be taken to unite the chest with the medium register, and the head notes, so that the quality of the voice throughout the compass of the voice be obtained.

All this may seem very complicated to the uninitiated, but the study of singing, like that of any other art, is most interesting, and to those who are well gifted, it is not so arduous, as such long explanations of mine might make it appear.

Before I conclude, I should recommend that young people be taught how to play on the piano-forte some years before they are asked to sing, and not give up that instrument *because* they are studying singing, as is frequently the case. It is a mistake to think that playing on the piano-forte, when done in moderation, say one, or even two hours a day, injures the voice.

The piano-forte is so useful, not only in itself, but also for the sake of accompanying, that those who can use it freely find it so very convenient. It is to be feared that most young people who drop their playing for the sake of singing, do so from mere laziness than really in the interest of their voice.

Moreover, the voice fails sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.

Hoping, my dear friend, that these suggestions may meet your views, and give you some help, I remain, yours very sincerely,—CHRISTINE NUSCO, in *Youth's Companion*.

RUBINSTEIN'S TOUCH.

RUBINSTEIN'S touch is thus analyzed by Sp. in the *Wiener Freudenblatt*, relative to the cycle of seven concerts recently given in Vienna. "What makes the pianist is his touch. At a first glance, touch seems the result of mechanical labor, of a lever action. If this were the case, touch might be taught and acquired. But this is not so. The mechanical conditions of touch alone can be taught or learned, touch itself by no means. It lies deeper, and may be found in the physico-mental nature of the person. Out of the finger-tip that strikes the key, and thereby causes the string to vibrate, the soul speaks. Touch is the person himself. This personal mark, this 'I am I,' is also disclosed by Rubinstein's touch. And this touch, so massive, so round and warm, displays the most diverse varieties of touches. Let him play with his hand arched, or with straightened fingers; let him shake his tone from the wrist, or hit the keys with a stiff wrist; each time his tone will be different in shade; and from every position of the hand, or of the separate finger, there arise new and remarkable touches. He understands how either to compel or to coax his effects from the instrument. He is a magician, one who can meet elementary effects that are only prevented from becoming noises by the force of his soul-power; much as he can, under storms and the gently dropping spring rain."

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CORRESPONDENCE.

BOSTON.

Boston, April 11, 1886.
EDITOR KUNKEL'S MUSICAL REVIEW.—Naturally enough, the culmination of the symphonic series came in the last concert, Beethoven's Ninth Symphony, given in a manner that has not been approached for perfection of technique by anything of the sort we have yet had in Boston. Yet I have heard more impressive readings. Mr. Gerick seemed so haunted by the demon of conservatism that he repressed the brasses and the strings, and made a refined rather than an impetuous impression with the rugged first movement. After that, however, things went better, and in the choral work the conductor's certainty did wonder with rather imposing material. There are certain parts of this that never can be very agreeable to the ear, and we are constantly reminded of two things in listening to it, first, that Beethoven was deaf when he wrote it, and second, that the pitch has been raised about a semitone since his time. Nevertheless, the two most difficult parts—the choral changes of register in the first movement, and the phrases in *ad libitum* for the sopranos—were tiled over safely, and, in fact, all the choral work was surprisingly well, but the solo quartette could have been in better balance. After the concert, your correspondent had the pleasure of meeting with Messrs. Krehbiel of the N. Y. Tribune, Plink of the N. Y. Herald, Park, Beethoven, the Boston Director and Anton Seidl, director of the New York German Opera Company, all of whom were here from New York (by invitation) to hear the final symphony concert of Boston's Musical Season. An "extra dry" symphony by Mann and Roscher followed, with improvisations upon "When the swallows homeward fly."

I have promised you some account of the great literary and musical festival which is to take place in Boston in a fortnight. It is for the benefit of a very deserving charity, the Beneficent Society of Boston. This society, which is affiliated with the New England Conservatory of Music (though by no means a branch of that institution), has for its object the aiding of poor persons of decided talent to gain a complete musical education. It has already supported some talented students in their career. That it is not carried on in any small or local spirit, the list of its chief officers may show. I enclose some of the names:

President—Mrs. Mary A. Livermore.
Vice-President—Mrs. Julia Ward Howe, Mrs. William Claflin, Mrs. Kate Gannett Wells, Mrs. Joseph Cook, Mrs. E. S. Frost, Mrs. Mich. Dyer, Jr., Mrs. Geo. H. Robinson, Mrs. Hugh P. Follen, Mrs. Louisa M. Alcott, Mrs. Henry B. Peabody, Mrs. J. W. Wolcott, Mrs. O. B. Bull, Mrs. Josiah Bacon, Mrs. Silas Phelps, Mrs. Daniel Chamberlain, Mrs. Jonas Plink, Mrs. S. L. Tourgee, Mrs. Alex. McKensie, Mrs. Winthrop Brown, Mrs. Daniel Lothrop.

The festival is to be a double one. On the first night Prof. S. L. Kelley is to direct a series of Thackeray tableaux which will involve the cooperation of some 1100 performers. On the second night Mr. Louis C. Elson will direct a series of fifteen tableaux, illustrating the great epochs in the history of music, with contemporary music from each age. This will be called "The Music of the Centuries," and Mr. Elson has arranged, collected and translated music from all epochs, even the most ancient, for it. At present, each evening of the festival of the New England Conservatory of Music are crowded by the very elite of the city who are rehearsing their part in the tableaux, and avail themselves of the hospitality of the institution which is freely given to all of the cause.

The manner in which the cause has been taken up by society here, proves that the festival will be more than of a passing event. The greatest artists are engaged in grouting the tableaux. I presume a list may interest your readers, and it is:

The first tableau will be in the early Grecian period, and will represent a sacrifice to Calypso. There will be a procession of the white-robed priest, and the populace under the flower-garlanded altar, and the music incidental to this will be an ancient Greek hymn, which was discovered at Neumia in the 14th century. It will be, like all the others, absolutely accurate in costume and accessories. Mrs. E. W. Van Hook is in charge of this tableau, and the artists who are attending to the proper arrangement are Otto Grundmann and M. H. Kison.

The second tableau represents the Oriental feast of the ancestors, which is the most important of all the Chinese religious customs. This tableau will introduce a series of new music and instruments, and with the gorgeous costumes, and the most beautiful scenery, and the music, will be given. The committee on this tableau are Miss S. P. Wallis, Mr. Carl Zerrahn, Mrs. Janette Dreyer, Mrs. Walter Tucker, Mrs. William G. Fish, and the artists in charge are Otto Grundmann and M. H. Kison.

The content of the Minstrelsy will introduce much of the ancient German music of the 13th century; the costumes will be accurate, and, as far as possible, the instruments will be reproduced. Prof. Otto Grundmann has the charge of this tableau, and the committee of arrangements are Mr. Robert Turley and Miss Alice O. Brown.

The very fact that Mrs. Ia Welch has undertaken the care of the production of "Charlemagne's Court" is enough to insure the complete musical success. She is assisted by Mrs. F. Holland and Miss S. A. Bond. Charlemagne was very much devoted to music, and held constantly at court musical festivals, which he always conducted himself. Any stranger, by chance at the court during one of the festivals was always expected to sing, at least to go through all the motions, if he didn't with a sound. The tableau will represent these very festivals, and there will be the court and the singing boys, with the fairy Empress watching the ballet. The music will be that of the time. The artist charged with the arrangement of the tableau is Mr. Frank T. Merrill.



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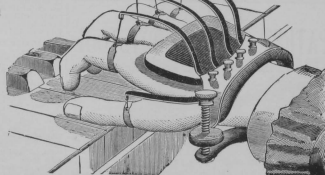
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Sing, and to you! No, no—with one note jarred,
The harmony of Life's long chord is broken.
Your words were light, and by light lips were spoken,
And yet the music that you loved is marred.

One string, my friend, is dumb beneath thy hand—
Sings, and it throbs and vibrates at your will,
Falters upon the verge of sound, and still
Falls back as sea-waves shattered on the sand.

Touch it no more, for you shall not regain
The sweet, broken tone. Take what is left, or let
Life's music sleep to Death. Let us forget
The perfect melody we seek in vain.

And yet, perchance, some day before we die,
As half in dreams we hear the night-wind sweep
Around our windows where we fain would lie,
Laden with lone, sobbing, moaning cry.

One faint, far tone will waken and will rise
Above the rest, and vibrate on mental lips,
Hand will touch hand, and lips will touch lips again,
As in the darkness it receded and died.

Or, lingering in the summer evening glow,
Then, when the passion of the crimson West,
Burning like some great heart that cannot rest,
Stains as with blood the waters as they flow—

Some old, forgotten tones may rise and wake
Our dying youth, and set our hearts aflame
With their old sweetness—to our lips the name
Of Love shall softly, for the old love's sake.

—Waff.

In 1841, Mendelssohn and Berlioz met at Leipzig, and there exchanged halos. Berlioz, always humorous when he was not sarcastic, accompanied his friend with the following letter: "To my friend Mendelssohn. Great! If we have agreed to exchange tombstones here is mine! It is coarse, thin, plain. Only quays, and pale, and these love ornamented weapons. Be my brother! and when the Great Spirit shall have sent us to hunt in the land of souls, may our warms hang on our tombstones at the door of the council chamber." Mendelssohn's reply is not extant.

This following characteristic anecdote of Christine Nilsson affords a significant proof of her innate tact and ready wit. One night at Maldo, when she was singing the Jewel-Song in "Faust," her namesake, the fair young Queen, was sitting in the state box facing the stage; and Christine, as she warbled the lines—

"C'est la fille d'un roi
Qu'on salue au passage!"

"Tis a king's daughter,
One salutes in passing."

dropped a quick little courtesy to Her Majesty. The audience took it like one man, rose to its feet, and broke into rapturous shouts of "Viva Christine! Viva la Reyna!" It was a "happy thought" and delighted the audience by its grace as well as by its manifest spontaneity.

A TRAVELER at one of the most famous Circuses, played one evening no less than nine pieces. The orchestra was asked what kind of music they would like to hear. One of the men, the leading one, said: "I would like to hear a piece of music that would be a diamond pin, but a suitable souvenir, and be left to it, her highness to give pleasure to so much talent combined with so much disinterestedness, was graciously pleased to invite him to sit, *à côté* of her. But his misadventure bore good fruit, for another tourist to whom he told his story, and who also played at Circus, when he was asked whether he would prefer a decoration or 200 marks, replied: "A cross (of the order proposed) costs 15 or 16 marks, less say 20. So give me the order and 100 marks, and we'll cry quits."

TRADE NOTES.

MESSRS. KRANICH & BACH write us: "We know you are anxious to have all our manufacturers keep up the standard of excellence they are doing, and hence we write you with reference to our new swinging desk, and engraved panels. Instead of the old-fashioned scroll panels, we make the panels solid and have desks the grandest thing yet discovered, and a noteworthy improvement as well in every department, and today it is by far have our New Illustrated Catalogue soon, and will mail you look forward to each issue with great pleasure."

THE GROVESSEN & Fuller papers, says the *Boston Home Journal*, may be called a successful effort to place in the hands of the purchaser a thoroughly made, substantial, durable and handsome instrument of real musical worth, at a price which places it within the reach of many who have heretofore felt themselves unable to own one. The enterprise is due to the Yankee ingenuity and business push of Mr. George V. Carter. Mr. Carter has taken the position of general manager of an old concern with capital, facilities and reputation; and by commencing entirely new in the matter of scales, designs, modern appliances, and most approved methods of construction, has already turned out instruments which are a marvel when viewed from either an intrinsic or artistic standpoint. The cases are elegant in design and detail, the keys of fine wood, without any admixture of celluloid or other inferior material; the action light and elastic; being constructed in the most reliable manner, and with the most perfect adjustment that can be so much to deplete the manufacturer's pocket-book, are not found wanting in either quality or quantity.

COLONEL PILLSBURY has a wretched memory. He is very much puzzled to remember the simplest thing that is told to him.

"What is the name of that patent medicine Colonel Witherspoon told me to get for my liver?" he asked his wife.

"I can't remember that name," she answered him.

"I can't either. My memory is getting worse and worse every day. Let me see, I had it on the end of my tongue a minute ago."

Little Johnny spoke up and said:
"Stick out your tongue, pa, and let me see it. Perhaps the name is on it yet."—*Texas Siftings.*

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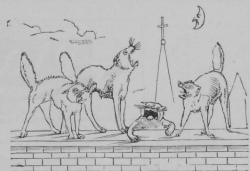
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COMICAL CHORDS.

Mid 'a' the thoughts that trouble me,

The address thought of, and then thought of,

May it be mine or Nanette's?

The one that's left will surely feel

Amid a world unending.

I'd rather feel said age myself

Than lately leave my Nanette.

Don't judge of a man's character by the umbrella he carries. It may not be his.

Old Mother Hubbard was from Chicago—she had so much room in one shoe.

A brass band has been organized among the employees of a Columbus carriage factory. They are all said to be musical fellows.—*Ohio State Journal*.

The first musical amateur said he would take the violin; the second, that he would take the viola; and the third, that he would take the horn and go home.

"If Jones undertakes to pull my ears," said a loud-spoken young man, "he'll just have his hands full." Those who heard him looked at his ears, and smiled.

An old man-of-war sailor, who had lost a leg, became a retailer of peanuts. He said he was obliged to be a retailer because, having lost a leg, he could not be a whole sailor.

Mozart's opera, "The Magic Flute," drew a big house in New York on Wednesday night. The "magic flute," we are told, is one that cannot be played upon by amateurs—hence its popularity.

"Powers, did you hear your mother call you?" "Conse I did!" "Then why don't you go to her at once?" "Well, yer see she's nervous, and it'd shock her awful I'd should go too sudden."

A Chicago maiden wants to know how to avoid having a machine come on her on an open car. When she asked how it would work on the banks of the Chicago river, but here in St. Louis, the girls secure a machine by calling on him.

MAYOR—"Do you know the Ten Commandments, my dear?"

JULIA BOSS—"Yes, mamma."

"Well, repeat them."

"I can't, mamma. I don't know them by heart, I only know them when I see them."

PROFESSOR—"Why does a duck put his head under water?"

PUPIL—"For diverse reasons." Professor—"Why does he go on land?"

PUPIL—"For sundry reasons." Professor—"Next, you may tell us, why a duck puts his head under water?"

Second Pupil—"To liquidate his bill." Professor—"And why does he go on land?"

Second Pupil—"To make a run on the bank."

A GRANDFATHER, coming to read his paper found that he had mislaid his spectacles, and therefore declared—"I have lost my glasses somewhere, and can't read the paper."

A little three and a-half-year old girl, desiring to assist him, answered—"O dear, you go outside and look two or three windows, and I'll hold ye paper up so you can read it."

Mr. JONASWEITZ came laughing, merrily and sultry, and when Mrs. J. twitted him on some of his shortcomings he snapped out: "If there's anything in this world I do like to see it's a fool!"

"Ah, love," she answered tenderly, "do you?"

My hand-glass is right on my dressing-case and you have my permission to use it just as you wish. I do so love to have my husband enjoy himself!"

We reproduce the following pastoral for the special benefits of our rural subscribers: "Don't list the toads, the ugly toads that hop around your door. Each meal the toad doth eat a hundred legs or more. He sits around with expectant until the bug is neared, then shows he forth his little tongue like lightning doubly scared. And then he soberly doth wink, and shuts his ugly eye, and patiently doth wait until there comes another leg."

The choir had kindly volunteered to sing the favorite hymns of the members of the congregation. Each was requested to write his choice on a slip of paper and hand it in.

Easily recognized as the choreography of the butcher was, "We shall meet on that beautiful shore." The optician plumed chose, "All for me." The favorite of the baker was, "I knead thee, every hour."

The young lawyer who had just hung out a sign for which the painter was dunning him, handed in, "Just as I am, without one piece."—*St. Louis Democrat*.

X, TRAVELING through Brittany, asks an old woman, who is peddling crosses and medallions at a church porch, the price of a certain trinket. "It is for your wife or your sweetheart?" she asks.

"For my sweetheart!" replied X, not precisely seeing the drift of her question. "Ten francs."

"Ten francs—phen!" says X, turning on his heel. "Come back once more!" cries the old woman: "take it for three."

"You've been thinking of me through the three francs?" says X, for her you'd have bought it at once, without any regard to the price."

"I'll take it for three francs!" she replies. "You haven't a wife, either: if it had been for her, you'd have bought me down to two francs. Oh, you men, you men!"

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Summer Suits Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
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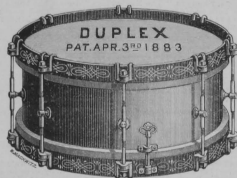
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MY DEBUT.

It is a good many years since I made my debut, writes Myles Beetham in *Musical Society*, but I remember it as if it were yesterday. It was at our village concert, when I was a boy. My people had busied themselves about the affair, and the rector had, out of compliment to them, asked me to sing—at least, Aunt Jemima said so. I got my father to advance me two months' pocket money, and invested it in new songs. I drove my sister to desperation with my eternal accompaniments. I sought the advice of all my friends respecting the merits of the songs I had purchased. Each individual chose a different one, assuring me it would "take." I agreed with them all. One song had been overlooked—discarded; it appeared on the programme. The evening and the hour arrived, and with that feeling one generally experiences when buying a lottery I repaired to the mission-room. The band opened the business, then a pale-faced young woman sang a sentimental ditty which caused the young men in the sixpenny seats to smile, and then glare furiously at each other. The sentimental ditty proved an immense success, and the pale-faced young woman was encored. Our village carpenter gave "Let me like a soldier fall," with thrilling effect, followed by the sexton with "I'm afloat." A nudge in the region of my ribs, reminded me that my turn had come. I broke out into a violent perspiration, especially about the finger tips. I clutched my sister's hand, intending to lead her to the pianoforte, but, owing to my progress being more rapid than dignified, she shook me off and left me mid-way. I stood facing the audience, with closed eyes. The signal chord was struck. I opened them. A sea of grinning faces seemed to float before me. The chord was struck again; still no sound from me. My tongue seemed to be glued to the roof of my mouth. My knees grew feebly sympathetic. The signal chord was struck a third time. I heaved a deep sigh, took a step forward, and produced an awful discord. I went on; there seemed to be a litch somewhere, but I kept at it and gained confidence as I proceeded. After the first verse, all went well, and I tasted my first bit of triumph. On mounting the platform I had forgotten to make my obeisance, on leaving, I rectified the mistake and broke my collar-stud with the effort.

"You—you donkey!" hissed my sister, affectionately, during the *fortissimo* of a stirring quartet; "what did you sing that for?"
"Sing what for?" I echoed.
"The Bay of Biscay." It will be a long time before I accompany you in public again, my boy. Suppose I had not known by heart, what then?"
Yes, indeed, what then? I had sung the wrong song.

SEASON, 1886.

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